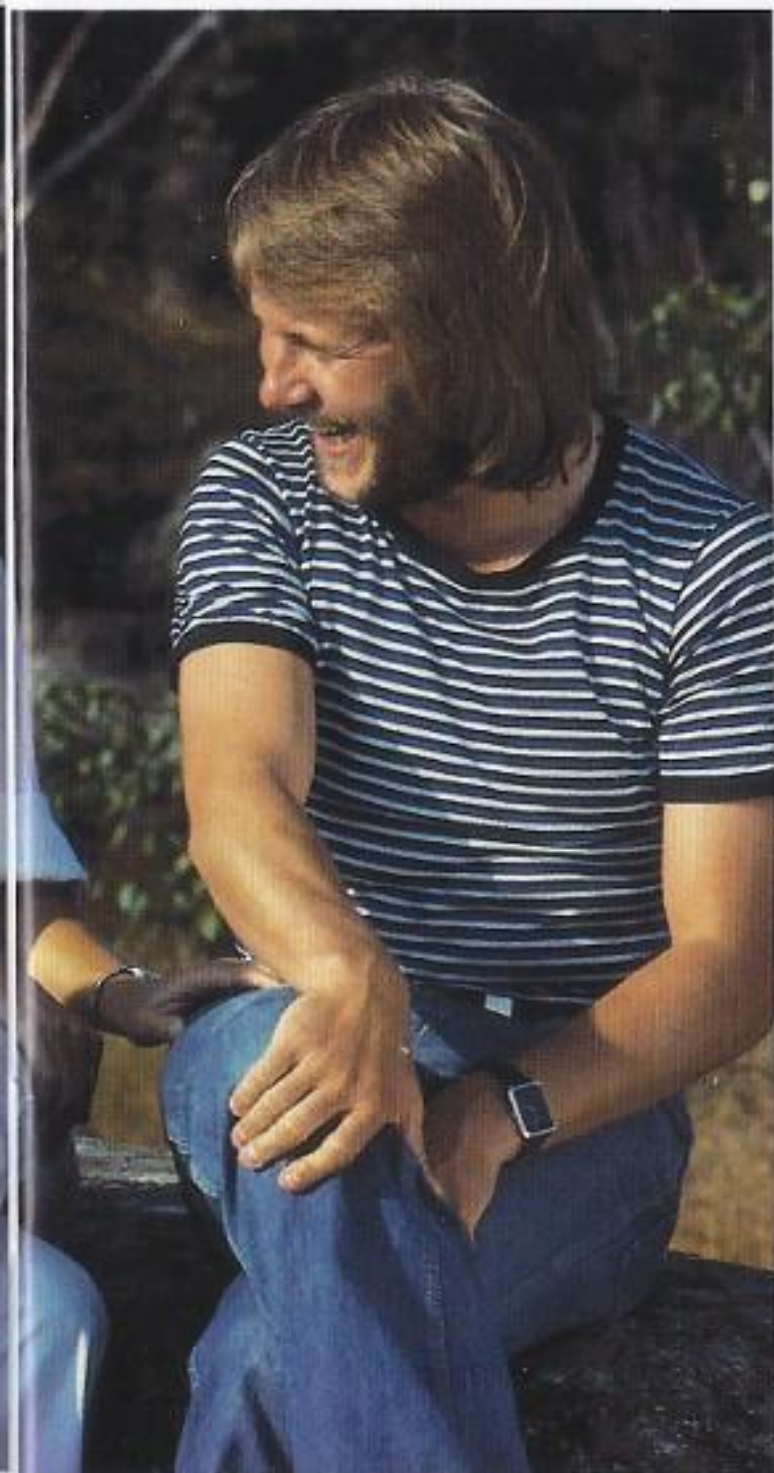


ABBA® / ARRIVAL







ABBA/ARRIVAL

■ ABBA/ARRIVAL

Arrival was first released in Sweden as Polar POLS 272 on October 11, 1976. Recording sessions began in August 1975 and continued until September 1976. The album was recorded at Metronome and Glen studios in Stockholm, Sweden.

« ABBA sharing a joke at their holiday island.

■ Feel the beat of the tambourine

Liner notes by Carl Magnus Palm

Initial sessions for *Arrival*, ABBA's fourth album, began August 4, 1975 – but the album wasn't completed until over a year later. The Summer and Autumn of 1975 was a hectic time for the group. They had just completed a short Summer tour of Sweden, and in between work for the group, Benny was producing tracks for a Swedish-language solo album for Frida, while Agnetha was working on an album of her own. As if that wasn't enough, ABBA had to travel all over Europe, performing on numerous television shows, promoting their current single, *SOS*, as well as other tracks from their previous album, *ABBA*.

The start of 1976 was no less busy: the group was enjoying a number one hit with *Mamma Mia* in Great Britain, and appeared on the television show *Top Of The Pops*. They also taped their very own television special in West Germany.

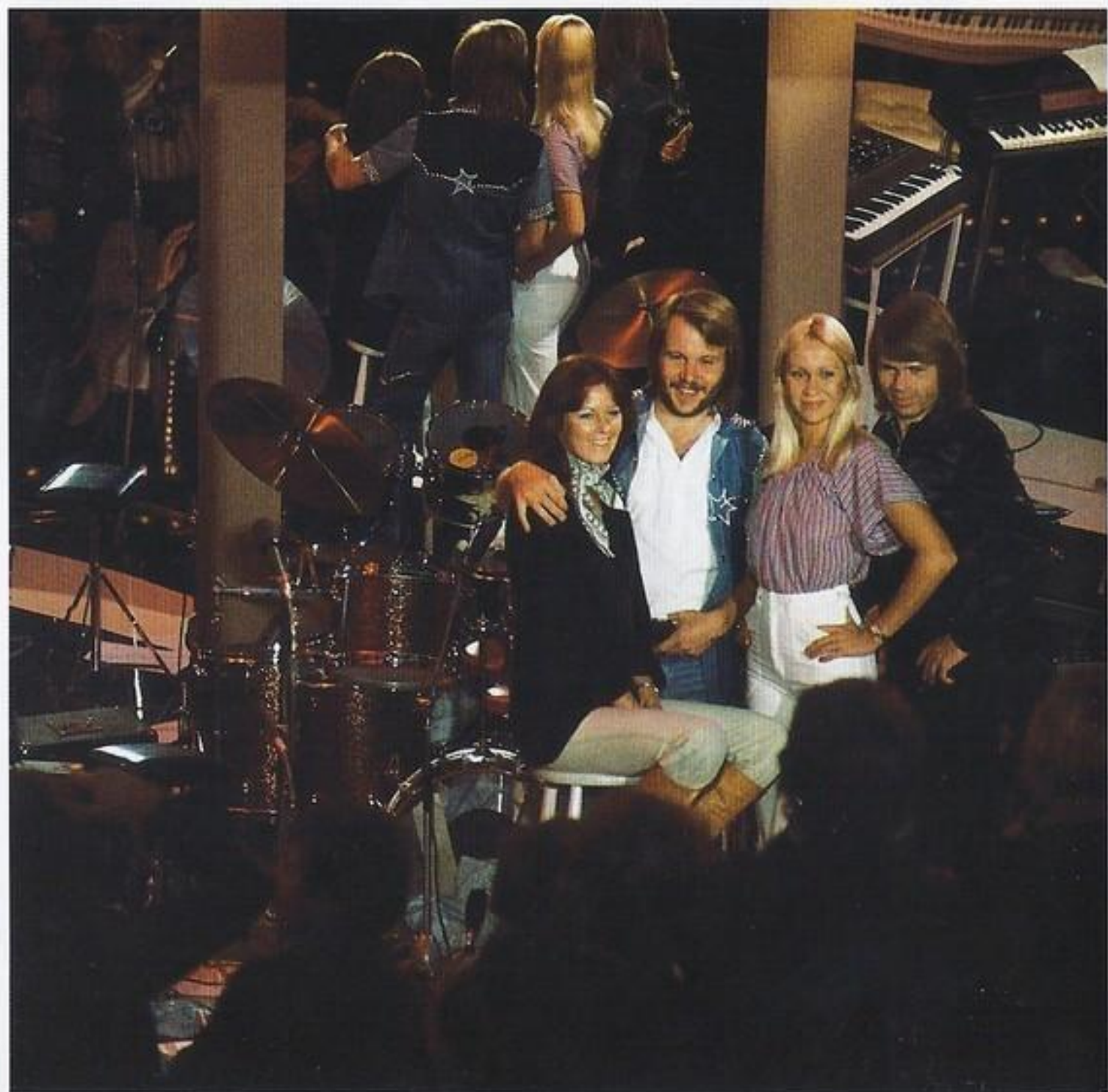
In March, one of the songs recorded the previous autumn

was released as a brand new single. *Fernando* had started life as a Swedish track for Frida's solo album, but when the group realized that it had hit potential beyond Swedish borders, they decided that ABBA should record their own version of the song. It turned out to be an excellent idea. *Fernando* topped the charts in a great number of countries, occupying the top position in Australia for 14 weeks – a record only equalled by The Beatles' *Hey Jude*. This formidable feat was achieved after the group had made their first visit to Australia, taping their television special *The Best Of ABBA*. This programme also broke a record: attracting 54 per cent of the viewers, it was watched by more people than the 1969 moon landing.

On March 23, ABBA finally found the time to start working in earnest on the new album. The first track to be recorded was

ABBA on a promotional visit to Poland. ➤





Knowing Me, Knowing You, which turned out to be one of the very strongest tracks on the album. Featuring a melancholy lead vocal by Frida, it was the first of several ABBA titles to depict love troubles within the framework of a collapsed marriage.

The song certainly struck a chord with listeners all over the world when it was released as a single in February 1977. *Knowing Me, Knowing You*, reached the higher regions of the charts in several countries.

Another of Frida's highlights on the album was recorded in mid-May. When the song first was written, it was called *Money, Money, Money*. But that was just a working title: lyricist Björn felt that this theme had already been used in quite a few other songs. His alternate suggestion was *Gypsy Girl*, but he had to concede that those lyrics didn't work as well as the original

Arrival sessions, in August 1976. This song also had a somewhat convoluted way to completion. At one point, it was a slightly more uptempo number called *Monsieur, Monsieur*, the lyrics dealing with a nostalgic memory of a romance the protagonist had enjoyed in France.

But the song seemed to call for another, slower arrangement, and was re-recorded as *My Love, My Life*. Incidentally, the soaring backing vocals were inspired by the choir heard on the 10CC classic *I'm Not In Love*. The very last song to be completed for *Arrival* was *Why Did It Have To Be Me*, Björn's lead vocal track on the album. Similar to *Money, Money, Money*, the original working title had actually been *Why Did It Have To Be Me*, which then was turned into a series of alternate titles before reverting back to the original idea. One of the early attempts at the song was titled *Happy Hawaii*. The melody was slightly dif-

"The show was watched by more people than the 1969 moon landing"

money theme. It was back to where he started, and the song was completed and included on the album as *Money, Money, Money*. It, too, became a hugely successful single, hitting number one in Australia, West Germany, The Netherlands, New Zealand, Belgium and Mexico.

Agnetha also had her shining moments on the album. The ballad *My Love, My Life* was recorded towards the end of the

ferent in places, and it featured Agnetha and Frida on lead vocals instead of Björn. After it was decided that the track was not going to be used on the album, ABBA released it as the B-side of the *Knowing Me, Knowing You* single. *Happy Hawaii* has also been included as a bonus selection on this CD version of the *Arrival* album.

It was often when Frida and Agnetha shared the lead vocals

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that the most magic aspects of the ABBA sound emerged through the speakers. Perhaps no more so than on the song that certainly must rank at the very top of well-known ABBA classics.

The recording of *Dancing Queen* was started at the same time as *Fernando*, back in August 1975. The original working title of the song was *Boogaloo*, and it was clear from the begin-

ning that there was going to be a dancey feel to the track. George McCrae's 1974 disco classic *Rock Your Baby* was used as an inspiration for finding the right groove on the recording. Some of the rhythmic feel was also "lifted" from the Dr. John album *Gumbo*, which coloured drummer Roger Palm's work.

Presumably, the group knew they were on the right track when Frida started crying the moment she first heard the backing track. The beauty of the melody and the production had truly struck a chord with her.

The record-buying public may not have been moved to tears when the song was released as a single in August 1976, but they certainly turned it into a big hit. It would be easier to name the countries where *Dancing Queen* did not reach number one, so we will refrain from detailing chart statistics here. Suffice to say that *Dancing Queen* is probably ABBA's most well-known

"Frida started crying when she heard the track"

song and has continued to fill dance-floors the world over through the decades. Among the much-loved tracks on *Arrival* that never became singles is the rocky *Tiger*, which also was a popular opening number on ABBA's tour of Europe and Australia in the beginning of 1977. The title track, *Arrival*, was the last time ABBA had an instrumental recording on an LP (the previous

album contained Benny's rock/classical workout *Intermezzo No.1*). Incidentally, it was the album title that gave the song its name – not the other way around. When the *Arrival* album was released, it quickly became ABBA's biggest international LP success so far, reaching the number one position in most countries. Although *Fernando* had been recorded during the initial sessions for *Arrival*, it was not a part of the album in most territories. However, it has been included as a bonus track on this CD.

This bonus selection is, perhaps, especially welcome for residents of Australia and New Zealand. If they were around at the time of the original release of *Arrival* their memory of the LP should feature *Fernando* in the track listing, between *Why Did It Have To Be Me* and *Tiger* on side two. Those who wish to hear the album just as it appeared in that part of the world should programme their CD players thus: tracks 1–8, 11, 9, 10. ■





01 When I Kissed The Teacher

B. Andersson/B. Ulvæus/
Universal/Union Songs AB

Everybody screamed when I kissed the teacher
And they must have thought they dreamed,
When I kissed the teacher
All my friends at school
They had never seen the teacher blush,
He looked like a fool
Nearly petrified 'cos he was taken by surprise
When I kissed the teacher
Couldn't quite believe his eyes,
When I kissed the teacher
My whole class went wild
As I held my breath, the world stood still,
But then he just smiled
I was in the seventh heaven when I kissed the teacher
One of these days
Gonna tell him I dream of him every night
One of these days
Gonna show him I care,
Gonna teach him a lesson alright
I was in a trance when I kissed the teacher
Suddenly I took the chance when I kissed the teacher
Leaning over me,
He was trying to explain the laws of geometry
And I couldn't help it, I just had to kiss the teacher
One of these days
Gonna tell him I dream of him every night
One of these days
Gonna show him I care,
Gonna teach him a lesson alright

What a crazy day, when I kissed the teacher
All my sense had flown away when I kissed the teacher
My whole class went wild
As I held my breath, the world stood still,
But then he just smiled
I was in the seventh heaven when I kissed the teacher
I wanna hug, hug, hug him!
When I kissed the teacher
I wanna hug, hug him!
When I kissed the teacher
I wanna hug, hug him!
When I kissed the teacher
I wanna hug, hug him!
When I kissed the teacher
I wanna hug, hug him!
When I kissed the teacher
I wanna hug, hug, hug him!

02 Dancing Queen

B. Andersson/S. Anderson/B. Ulvæus/
Universal/Union Songs AB

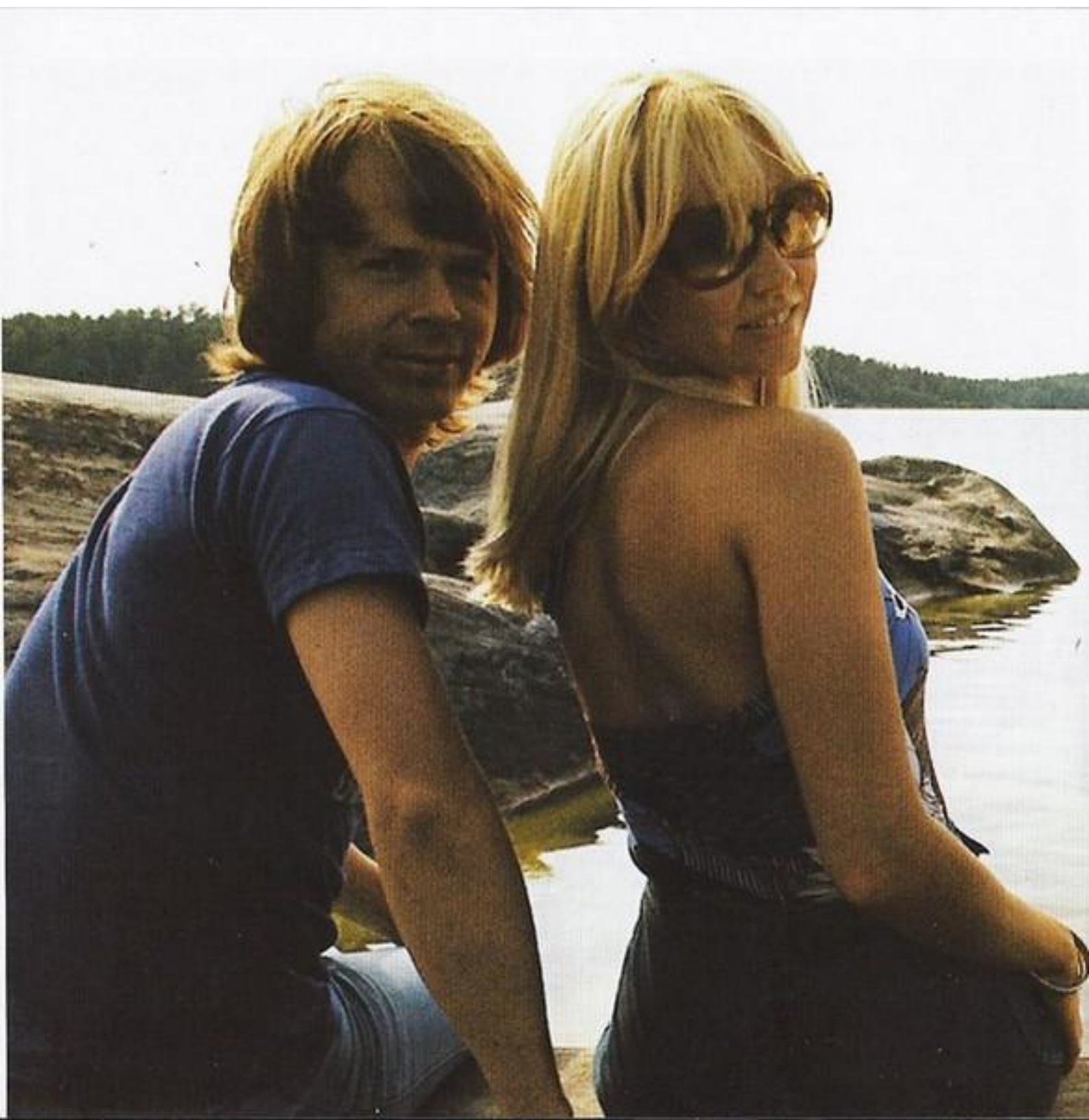
You can dance, you can jive, having the time of your life
See that girl, watch that scene,
Dig in the Dancing Queen
Friday night and the lights are low
Looking out for the place to go
Where they play the right music, getting in the swing
You come in to look for a king
Anybody could be that guy
Night is young and the music's high
With a bit of rock music, everything is fine
You're in the mood for a dance
And when you get the chance
You are the Dancing Queen,

Young and sweet, only seventeen
Dancing Queen, feel the beat from the tambourine
You can dance, you can jive,
Having the time of your life
See that girl, watch that scene,
Dig in the Dancing Queen
You're a teaser, you turn 'em on
Leave 'em burning and then you're gone
Looking out for another, anyone will do
You're in the mood for a dance
And when you get the chance
You are the Dancing Queen,
Young and sweet, only seventeen
Dancing Queen, feel the beat from the tambourine
You can dance, you can jive,
Having the time of your life
See that girl, watch that scene,
Dig in the Dancing Queen

03 My Love, My Life

B. Andersson/S. Anderson/B. Ulvæus/
Universal/Union Songs AB

I've seen it on your face
Tells me more than any worn-out old phrase
So now we'll go separate ways
Never again we two
Never again, nothing I can do
Like an image passing by, my love, my life
In the mirror of your eyes, my love, my life
I can see it all so clearly
(See it all so clearly)
Answer me sincerely







(Answer me sincerely)

Was it a dream, a lie

Like reflections of your mind, my love, my life

Are the words you try to find, my love, my life

But I know I don't possess you

So go away, God bless you

You are still my love and my life

Still my one and only

I've watched you look away

Tell me is it really so hard to say

Oh, this has been my longest day

Sitting here close to you

Knowing that maybe tonight we're through

Like an image passing by, my love, my life

In the mirror of your eyes, my love, my life

I can see it all so clearly

(See it all so clearly)

Answer me sincerely

(Answer me sincerely)

Was it a dream, a lie

Like reflections of your mind, my love, my life

Are the words you try to find, my love, my life

But I know I don't possess you

So go away, God bless you

You are still my love and my life

Yes I know I don't possess you

So go away, God bless you

You are still my love and my life

Still my one and only

04 Dum Dum Diddle

(B. Andersson/B. Ulvaeus)

Universal/Union Songs AB

I can hear how you work, practising hard

Playing night and day, woah-oh

And it sounds better now

Yes, you improve every time you play, woah-oh

But it's bad

You're so sad

And you're only smiling

When you play your violin

Dum-dum-diddle, to be your fiddle

To be so near you and not just hear you

Dum-dum-diddle, to be your fiddle

I think then maybe you'd see me, baby

You'd be mine

And we'd be together all the time

Wish I was, dum-dum-diddle, your darling fiddle

But I think you don't know that I exist

I'm the quiet kind, woah-oh

From the day when I first listened to you

You've been on my mind, woah-oh

You don't care

It's not fair

And you're only smiling

When you play your violin

Dum-dum-diddle, to be your fiddle

To be so near you and not just hear you

Dum-dum-diddle, to be your fiddle

I think then maybe you'd see me, baby

You'd be mine

And we'd be together all the time

Dum-dum-diddle, to be your fiddle

To be so near you and not just hear you

Dum-dum-diddle, to be your fiddle

I think then maybe you'd see me, baby

You'd be mine

And we'd be together all the time

Wish I was, dum-dum-diddle, your darling fiddle

05 Knowing Me, Knowing You

(B. Andersson/S. Anderson/B. Ulvaeus)

Universal/Union Songs AB

No more carefree laughter

Silence ever after

Walking through an empty house, tears in my eyes

Here is where the story ends, this is goodbye

Knowing me, knowing you

There is nothing we can do

Knowing me, knowing you

We just have to face it, this time we're through

(This time we're through, this time we're through)

This time we're through, we're really through

Breaking up is never easy, I know but I have to go

I have to go this time

I have to go, this time I know

Knowing me, knowing you

It's the best I can do

Mem'ries (mem'ries), good days (good days),

Bad days (bad days)

They'll be (they'll be),

With me (with me) always (always)

In these old familiar rooms children would play

Now there's only emptiness, nothing to say





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Knowing me, knowing you
There is nothing we can do
Knowing me, knowing you
We just have to face it, this time we're through
(This time we're through, this time we're through
This time we're through, we're really through)
Breaking up is never easy, I know but I have to go
I have to go this time
I have to go, this time I know
Knowing me, knowing you
It's the best I can do

■ 06 Money, Money, Money

(B. Andersson/B. Ulvaeus)
Universal/Union Songs All

I work all night, I work all day,
To pay the bills I have to pay
Ain't it sad
And still there never seems to be,
A single penny left for me
That's too bad
In my dreams I have a plan
If I got me a wealthy man
I wouldn't have to work at all,
I'd fool around and have a ball
Money, money, money
Must be funny
In the rich man's world
Money, money, money
Always sunny
In the rich man's world
Aha-haaa

All the things I could do
If I had a little money
It's a rich man's world
A man like that is hard to find,
But I can't get him off my mind
Ain't it sad
And if he happens to be free,
I bet he wouldn't fancy me
That's too bad
So I must leave, I'll have to go
To Las Vegas or Monaco
And win a fortune in a game,
My life will never be the same
Money, money, money
Must be funny
In the rich man's world
Money, money, money
Always sunny
In the rich man's world
Aha-haaa
All the things I could do
If I had a little money
It's a rich man's world
Money, money, money
Must be funny
In the rich man's world
Money, money, money
Always sunny
In the rich man's world
Aha-haaa
All the things I could do
If I had a little money
It's a rich man's world

4 ABBA made a Television Special when they visited Poland in October, 1976.

ABBA / ARRIVAL

It's a rich man's world

07 That's Me

(B. Andersson/S. Anderson/B. Ulvaeus)
Universal/Union Songs AB

Are you sure you wanna hear more

What if I ain't worth the while

Not the style you'd be lookin' for

If I'm sweet tonight

Things look different in the morning light

I'm jealous and I'm proud

If you hurt my feelings I'll cry out loud

I'm Carrie not the kind of girl you'd marry

That's me

Are you sure you wanna hear more

Would I be the one you seek

Mild and meek like the girl next door

Don't you realise

I may be an angel in disguise

It's lonely to be free

But I'm not a man's toy, I'll never be

I'm Carrie not the kind of girl you'd marry

That's me

I don't believe in fairytales

Sweet nothings in my ear

But I do believe in sympathy

That's me, you see

Are you sure you wanna hear more

Won't you have a drink with me

Just to see you're not really sore

I can't help my ways

I'm just not the girl to hide my face

I'm Carrie not the kind of girl you'd marry

That's me

There's a special love

Like an eagle flying with a dove

I'll find it in the end

If I keep on searchin', but until then

I'm Carrie not the kind of girl you'd marry

That's me

08 Why Did It Have To Be Me

(B. Andersson/B. Ulvaeus)
Universal/Union Songs AB

When you were lonely, you needed a man

Someone to lean on, well I understand

It's only natural

But why did it have to be me

Nights can be empty, nights can be cold

So you were looking for someone to hold

That's only natural

But why did it have to be me

I was so lonesome, I was blue

I couldn't help it, it had to be you and I

Always thought you knew the reason why

I only wanted a little love affair

Now I can see you are beginning to care

But baby, believe me

It's better to forget me

Men are the toys in the game that you play

When you get tired, you throw them away

That's only natural

But why did it have to be me

Falling in love with a woman like you

Happens so quickly, there's nothing to do

It's only natural

But why did it have to be me

I was so lonesome, I was blue

I couldn't help it, it had to be you and I

Always thought you knew the reason why

I only wanted a little love affair

Now I can see you are beginning to care

But baby, believe me

It's better to forget me

09 Tiger

(B. Andersson/B. Ulvaeus)
Universal/Union Songs AB

The city is a jungle, you better take care

Never walk alone after midnight

If you don't believe it you better beware,

Of me

I am behind you, I always find you, I am the tiger

People who fear me never go near me, I am the tiger

The city is a nightmare, a horrible dream

Some of us will dream it forever

Look around the corner and try not to scream,

It's me

I am behind you, I always find you, I am the tiger

People who fear me never go near me, I am the tiger

Yellow eyes are glowing like the neon lights

Yellow eyes, the spotlights of the city nights

I am behind you, I always find you, I am the tiger

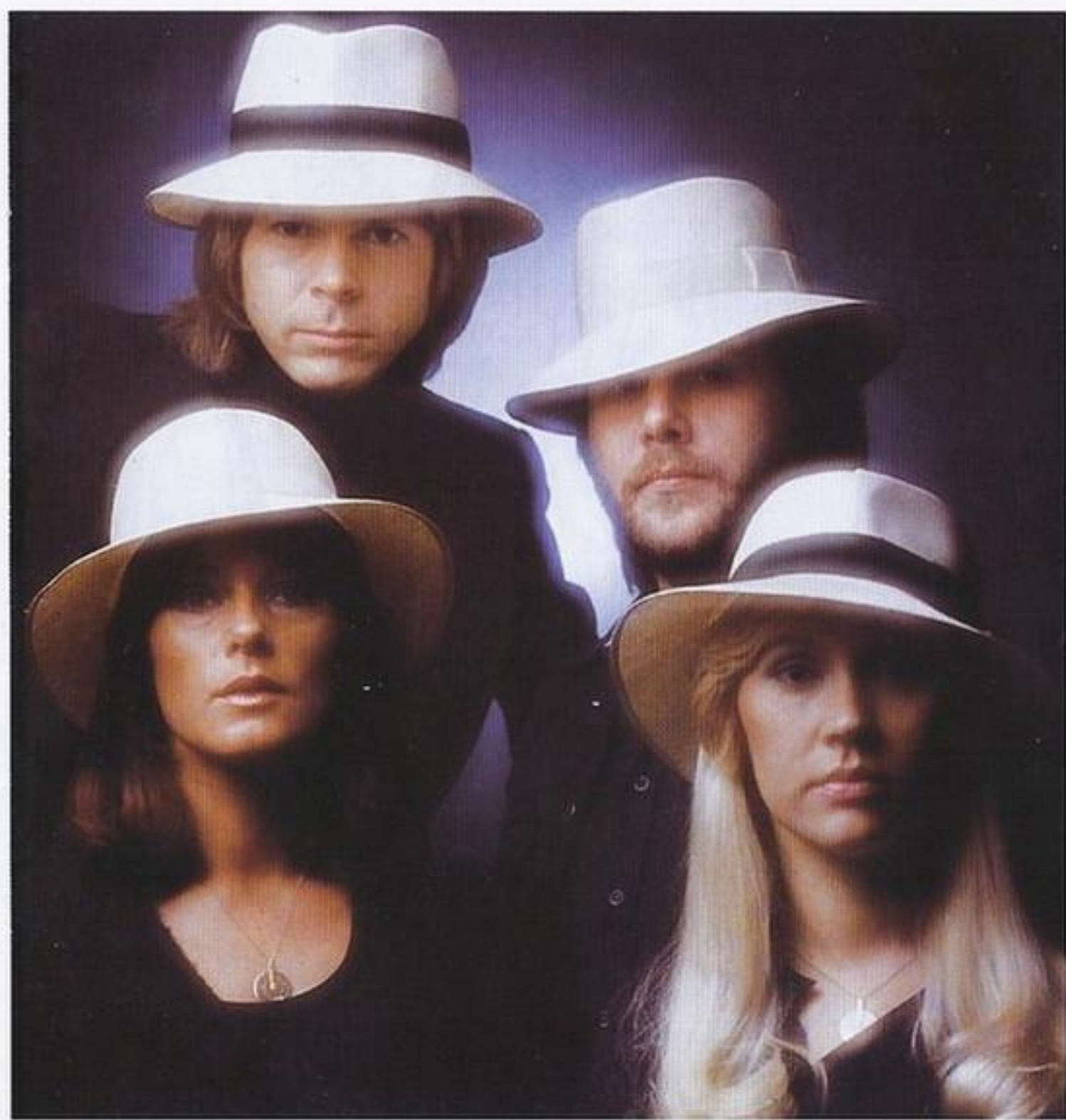
People who fear me never go near me, I am the tiger

The city is a prison, you never escape

You're forever trapped in the alleys

Posing in Japan-inspired costumes by designer Owe Sandström. ABBA are holding traditional Swedish so-called Dalecarlian horses. ➤





Look into the shadows and you'll see the shape,
Of me
I am behind you, I'll always find you, I am the tiger
People who fear me never go near me, I am the tiger
Yellow eyes are glowing like the neon lights
Yellow eyes, the spotlights of the city nights
I am behind you, I'll always find you, I am the tiger
People who fear me never go near me, I am the tiger
And if I meet you, what if I eat you, I am the tiger
I am behind you, I'll always find you, I am the tiger
Tiger, tiger, tiger!

■ 10 Arrival (Instrumental)

(B. Andersson/B. Ulvaeus)
Universal/Union Songs AB

■ 11 Fernando

(B. Andersson/S. Anderson/B. Ulvaeus)
Universal/Union Songs AB

Can you hear the drums Fernando
I remember long ago another starry night like this
In the firelight Fernando
You were humming to yourself
And softly strumming your guitar
I could hear the distant drums
And sounds of bugle calls were coming from afar
They were closer now Fernando
Every hour every minute seemed to last eternally
I was so afraid Fernando
We were young and full of life,
And none of us prepared to die
And I'm not ashamed to say

The roar of guns and cannons almost made me cry
There was something in the air that night
The stars were bright, Fernando
They were shining there for you and me
For liberty, Fernando
Though we never thought that we could lose
There's no regret
If I had to do the same again
I would, my friend, Fernando
Now we're old and grey Fernando
Since many years I haven't seen a rifle in your hand
Can you hear the drums Fernando
Do you still recall the fateful night,
We crossed the Rio Grande
I can see it in your eyes
How proud you were to fight for freedom in this land
There was something in the air that night
The stars were bright, Fernando
They were shining there for you and me
For liberty, Fernando
Though we never thought that we could lose
There's no regret
If I had to do the same again
I would, my friend, Fernando
There was something in the air that night
The stars were bright, Fernando
They were shining there for you and me
For liberty, Fernando
Though we never thought that we could lose
There's no regret
If I had to do the same again
I would, my friend, Fernando
Yes, if I had to do the same again

I would, my friend, Fernando

■ 12 Happy Hawaii

(B. Andersson/S. Anderson/B. Ulvaeus)
Universal/Union Songs AB

Early this morning I drove in the rain
Out to the airport to get on the plane
Hey Honolulu, we're going to happy Hawaii
Alice has been there, she said it was fun
Swimming and surfing, enjoying the sun
Hey Honolulu, we're going to happy Hawaii
After all I've had to go through
I'm making no plans (making no plans)
But I, but I believe love gives me a second chance
Guess I've been working a little too hard
Need a vacation, I'll send you a card
From Honolulu, a greeting from happy Hawaii
It's so exciting, why should I pretend
In a few hours the plane will descend
Hey Honolulu, we're going to happy Hawaii
I can imagine the beach and the sand
Walking with someone and holding his hand
Hey Honolulu, we're going to happy Hawaii
After all I've had to go through
I'm making no plans (making no plans)
But I, but I believe love gives me a second chance
I've got a feeling the dream will come true
Somebody's waiting and I'll forget you
Hey Honolulu, we're going to happy Hawaii

Credits

Original liner notes: We've recorded this album at the Metronome studio, 1976. As usual we've been working together with Michael B. Tretow, engineer as well as an invaluable pusher and a neverending source of ideas.

It's been a privilege to have a lot of our friends playing with us on the album. Rutger Gunnarsson, for instance, who plays bass on all the tracks and also wrote the excellent string arrangements for *My Love, My Life*. Drummer Ola Brunkert (some day we're gonna let you hear him sing) plays on eight tracks and Roger Palm on one, *Dancing Queen*. These guys are even happier than usual when they get together with percussionist Malando Gassama whose sack full of strange and exotic rhythm instruments. Janne Schaffer plays electric guitar on *Why Did It Have To Be Me, That's Me* and if you listen carefully you can pick up a few notes on *My Life, My Life*, too. Anders Glenmark is the electric guitarist on *Money, Money, Money* and Lasse Wellander on *Knowing Me, Knowing You* and *Tiger* and changes to acoustic on *Dum Diddle*, where he's joined by Björn who is responsible for all the acoustic and a few of the electric guitars on the album. Synthesizers, marimbas, chimes, accordions, pianos, Benny plays any keyboard instruments he can get his hands on, especially on *Arrival* where Anders Dahl helped us with strings. Every now and then you can hear violins on *Dancing Queen* and these were arranged by Sven-Olof Walldoff. Finally, Lasse Carlsson is playing on *Why Did It Have To Be Me*.

All vocals were of course sung by ourselves. Solo parts on *My Love, My Love* and *When I Kissed The Teacher* by Agnetha, *Money, Money, Money*, *Knowing Me, Knowing You* by Frida and solo parts on *Why Did It Have To Be Me* by Björn. The layout and the idea for the cover came from Rune Södergran and Ola Lager, who also took the beautiful photos. We thank you all for helping us complete this album. **ABBA**

Musicians bonus tracks: Keyboards *Happy Hawaii*: Benny Andersson. Guitar *Happy Hawaii*: Lasse Wellander, Björn Ulvæus. Steel guitar *Happy Hawaii*: Janne Lindgren. Bass *Happy Hawaii*: Rutger Gunnarsson. Drums *Happy Hawaii*: Roger Palm. Keyboards *Fernando*: Benny Andersson. Guitar *Fernando*: Lasse Wellander, Björn Ulvæus. Bass *Fernando*: Rutger Gunnarsson. Drums *Fernando*: Ola Brunkert.

Arranged and produced by Benny Andersson and Björn Ulvæus.

Booklet photos by Bengt H. Malmqvist/Premium Publishing, Michael Putland/Pressens Bild, Michael Brannås/Pressens Bild, Ola Lager/Pressens Bild, Chris Walter/Sjöberg Classic, Pressens Bild, Sjöberg Classic. Photographer unknown – despite extensive search (centre spread). Master tape photo by Tomas Finger. Art direction and redesign 2001 by Fredrik Hurtig/802. New liner notes 2001 by Carl Magnus Palm, with thanks to Ian Cole and Trent Nickerson. Remastered 2001 by Jon Astley with Michael B. Tretow. Reissue supervised by Marko Söderström. Reissue project coordinators: Jeanette Andersson and Margareta Lundström. Thanks to Görel Hanser and Carol Benny.



